

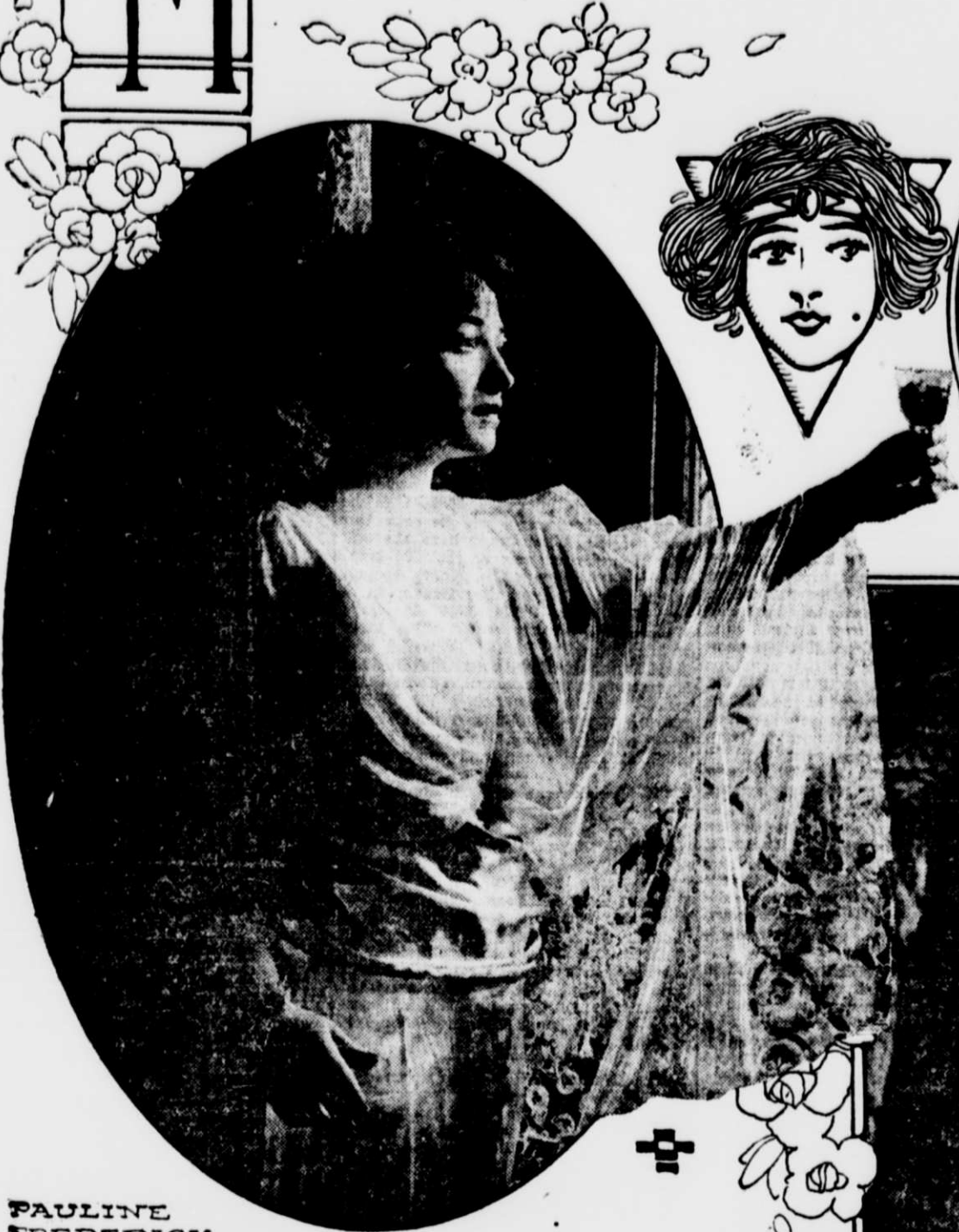
MORE NEW PLAYS THIS WEEK

THE NEW PLAYS OF THE WEEK.

Four New Dramas to Be Seen Here.
MONDAY—Shubert Theatre—William Faversham and Gabrielle d'Orziat in "The Hawk," adapted from the French of Francis de Croisset.
 Gaiety Theatre—Ruth Chatterton in "Daddy Long Legs," by Jean Webster.
 Lyric Theatre—"Miss Daisy," from the Shubert Theatre.
WEDNESDAY—Forty-eighth Street Theatre—"The Law of the Land," by George Broadhurst.
THURSDAY—The Comedy Theatre—"Consequences," by H. F. Rubenstein.

tunity presented itself to aid the American Red Cross in securing funds for its charitable work among the sick and injured in the European war. The offer of Messrs. Klaw & Erlanger was gladly accepted. In the company appearing for the one performance next Saturday night are such favorites as John E. Young, who will again be seen as Albert; Alma Francis in her original role of Yvonne; Tom Graves as Biondino, Berlin some years ago and has many times revived it there.

The first performance on any stage of the new play "Evidence," which is to be seen in New York at an early date, will take place Monday evening, September 28, in Albany, N. Y., at Harmanus Bleecker Hall. J. and L. du Rocher Macpherson are the authors. It is described as a modern drama.



PAULINE FREDERICK IN "INNOCENT."

BY LAWRENCE REAMER.

IN spite of its tragedies and the bleaching bones on the white strands of Broadway the theatre year is young. But it has lasted long enough to turn the attention of public and managers to the unloved commentators on the drama. This is one letter out of the basket:

You would have the thanks of a good many thousands who enjoy your sparkling criticisms of plays if you did not disclose the entire plot up to the third and fourth acts when you write about it. Surely you must see that, while critics do this, only the small minority who see a play the first night has all the enjoyment out of the play that it contains. I haven't yet seen "On Trial"—but, thanks to you and your brothers of the pen, I know exactly what is going to happen from act to act. While I am supposed by the author and the men who paid to produce the play to be sitting wondering deliciously how it's all going to end I know just why the husband killed the villain, and I know that the apparently innocent secretary stole the money for which the murderer is accused.

Thanks to you and your brothers of the pen, I know I have gone to it—if I go now that William Courtney in "Under Cover" is not a smuggler at all, but a gentleman supporting the law. Surely, as a human being first, and a dramatic critic afterward, you can see how this sort of dissection, holding up each bit—told the morning after—turns the whole performance into something like a book being read for the second, not the first time—like a glass of champagne with the bubbles off.

Every man and woman I know who loves the theatre suffers and grows angry at this parading of the play's secrets and surprises. It is an infringement of their rights.

You can't say "don't read up" for that would smother you as a class. Besides we need you as reasonable guide posts of a sort—to let us know if you think the play good or indifferent—an atmospheric description of its story in part and how the actors play. This gives plenty of chance for good writing without spoiling a pleasure for us.

Please—I don't know you—but let me read you without having to hit you!

A LOVER OF THE PLAY.

It would have been much more useful to have found the signature "Fair Play" at the end of the letter, as that is the quality that managers demand from the reporters of their achievements with much vehemence, as if that were not the mood in which nine out of every ten plays is reviewed by all who are interested with this highly unimportant duty in the course of newspaper routine. Nothing is more entertaining to the writers about the theatre than the iteration of the solemn truth that it is description and not judgment that the managers want.

Even the least weighty estimate of a play would not prevent any writer about the play from agreeing cordially with any theatre manager who prefers description to criticism. Two-thirds of the dramas acted in the foremost New York theatres during a season are not entitled to the dignity of criticism. Even description is more of an honor than they deserve.

The thoughtful writer who attends a theatre performance can find a field just as worthy of his efforts as the consideration of the dramas selected by the artistic and cultivated theatre managers of this city. Is it any less worthy of the attention of a conscientious writer to dwell on the Goldenland splendors of that bejeweled first night whose powers of endurance are as exceptional as his decorations than it is to estimate the qualities of a play?

Identifying the young and blonde choristers of various musical shows who compose such a large proportion of the average first night audience? These points of view are assuredly just as stimulating as any consideration of the usual play seen in the New York theatres could be. The reporters of New York theatrical events could never be contemptuous of the task of describing an incident of any kind. There is always some kind of inspiration here to the conscientious literary workman, whether he succeeds in the task or not.

But for the usual play produced by the theatre managers of New York reporters of education and possessed of a literary conscience feel only contempt. In the meantime there is not likely to be any uncertainty as to the appreciation in which the managers of theatres hold the efforts of writers as something more than the mere historians of first night ceremonies. The American theatre has created the mood in which its revelations are greeted. The attitude of its judges is the result of the material placed before them. The attitude of the theatre manager is perfectly understood by the newspaper writers. Praise my show and you are intelligent, discriminating and honest. These qualities are raised to the nth power if you incidentally abuse the other fellows. But praise his and abuse mine and you are ignorant, presumptuous and perhaps worse.

It is fortunate for the American theatre, however, that one of its recent critics has been suppressed. A critic with the District Attorney's reputation has back may be a dangerous person. Luckily, however, Mr. Comstock has been warned off and "The Beautiful Adventure" shall never again be called out of its name.

It would indeed have been unfortunate had his charges against the drama been upheld. The attitude of the theatre manager is perfectly understood by the newspaper writers. Praise my show and you are intelligent, discriminating and honest. These qualities are raised to the nth power if you incidentally abuse the other fellows. But praise his and abuse mine and you are ignorant, presumptuous and perhaps worse.

The attempt to smother the reputation of the comedy by the two authors was novel in one respect. It was an effort to interfere with supposed indecency that was laughable in its purposes. This has of course happened in the past, but it is more often serious dramas which the authorities find objectionable. The case of Eugene Brieux is in point. It is true that "Damaged Goods" was ultimately acted here and all over the United States. But it was only the manner of its introduction here that made this event possible.

How thoroughly Lucien Noddy reproduced the feeling of Emile Augier's plays in "Les Petits," which was seen at the Playhouse as "The Elder Son," has already been observed by as many writers about the theatre as ever heard of the author of "Le Gendre de M. Poirier." That the New York public has not taken sufficient interest in the play to justify Mr. Brady in acting it all winter does not in the least mean that there is no demand for the methods of Augier. In fact there never seemed a time in which his skill would be more appreciated.

Now that the traditions of that ancient selection, the construction of the drama, are changing, the method of this man, who held a profound respect for the form of the drama but an equal contempt for mere triumphs of technical dexterity, represents better than he ever did what the drama needs. The day there is little patience with the second handed flashiness of the Bernstein technique. So destitute are these post-Sardou dramas of all red blood that

they have with one exception failed here. It is equally true that formless plays that come to us from Germany and elsewhere have succeeded in making little impression on our public. Emile Augier follows a line between the two and this union of technical mastery with the proper respect for humanity is a method well suited to the theatre of the day.

Probably "The Elder Son" would have met with greater approval if its subject had been nearer the hearts of the theatregoing public of this country. But its theme does not lie in the list beloved in the theatre. The parents are really the figures of importance in the play and they are too mature to be subjects of amateur interest to our public. And after all the audience will not be diverted from its heart interest.

"Les Petits," which has been made into "The Elder Son," possesses some beautifully built scenes. That they must have been more effective in French is readily believed. Here is a play developed on no mechanical plan so obvious as to be visible at every scene. Its art is indeed so fine as to make the play seem altogether the result of the clash of character and the human emotion which are so faithfully represented.

THE NEW PLAYS OF THE WEEK.

What Is to Be Seen During the Next Six Nights.

William Faversham in "The Hawk" will commence his engagement at the Shubert Theatre to-morrow night. He also announces the first appearance in America of the distinguished French actress Gabrielle d'Orziat, who will appear in the role which she created at the Nouvel Ambigu Theatre, Paris. She is said to be the best exponent of the modern French school. "L'Espion," as "The Hawk" was originally known, is from the pen of Francis de Croisset. It was translated from the French by Marie Zane Taylor and adapted for the American stage by Mr. Faversham.

In "The Hawk" Mr. Faversham is reverting to the type of modern play in which he first won favor, a type which was formerly represented by "Lord and Lady Algy" and "The Masqueraders." When the play was produced in Paris it was spoken of as one of the masterpieces of the present day French drama. There are three acts and the scenes are laid in Paris and in the country.

In the cast are Conway Tearle, Frank Losee, Grace Henderson, Pauline Whitmore, Elsie Oldham, Mercedes de Cordoba, V. L. Granville, Richard Dix, Harold Melzer, William H. Burton and Herbert Belmore.

JULIA DEAN IN "THE LAW OF THE LAND."

GABRIELLE DORZIAT IN "THE HAWK."

she has been favorably known for a long time. "Daddy Long Legs" is familiar to the novel reading world for its charming sentiment and its rollicking fun. It is the tale of Judy, a pretty little drudge in a bleak New England home for foundlings who has big day dreams but few hopes. One day a visiting trustee becomes interested in Judy and decides to give her a chance.

She does not know the name of her benefactor, but simply calls him Daddy Long Legs, and writes him letters brimming over with fun and affection. From the foundlings' home Judy goes to a fashionable college for girls, and there develops the romance that has constituted so much of the charm of Miss Webster's play.

That the role of Judy should be particularly suited to Miss Chatterton is easy to understand. Mr. Miller has staged the play and surrounded the young star with an eminently capable company. Included in the cast are Mabel Bert, Ethel Martin, Gilda Leary, Clara Whiterson, Mrs. Jacques Martin, Margaret Savers, Edna McCauley, Gladys Smith, Charles Waldron, Charles Townbridge, Harry Dodd, and half a dozen children who appear in the orphanage scenes. The first act of "Daddy Long Legs" is laid in a dining room in the John Grier Home; the second in the girls' study at college; the third on a picturesque New England farm, and the fourth in a library in a New Yorker's residence.

At Mr. Brady's Forty-eighth Street Theatre next Wednesday evening George Broadhurst's new play, "The Law of the Land," will have its first performance in New York. This is a melodrama of American life, but particulars of the story are lacking for the reason that the author wishes to reserve the surprises he has provided until they are unfolded in the play's action. There are but two women roles in "The Law of the Land." The principal one of these is in the hands of Julia Dean, who distinguished herself prominently as the troubled wife in Mr. Broadhurst's earlier drama, "Bought and Paid For."

The remaining members of the cast are George Fawcett, Milton Sills, Walter Craven, Charles Lane, Harry Lillford, George Graham, Master Macomber and Ethel Wright. The play is modern and is embellished with special scenery following Mr. Broadhurst's designs.

After a most successful career before

English theatregoers last season, "Consequences," a three act comedy drama by H. F. Rubenstein, will be given by the Messrs. Shubert on Thursday evening, October 1, at the Comedy Theatre. The piece was originally presented under the direction of Annie E. F. Horniman and Douglas Gordon at the Gaiety Theatre in Manchester on February 9, on account of marked popularity there it was brought to the Coronet Theatre in London. "Consequences" was very favorably received by London and enjoyed a creditable engagement. On his annual play hunting quest abroad this spring Lee Shubert secured the rights for its production in this country.

"Consequences" was written by H. F. Rubenstein, a promising young playwright, who is the son of a well known solicitor. It was submitted for first reading to Miss Horniman and immediately accepted.

It is a comedy of mirth provoking situations, tinged throughout with timely social satire. The central thought involves the reciprocal prejudice of Jews and Gentiles against mixed marriages.

Included in the cast are Harry Messers, Saba Babel, Winifred Harris, Fania Marini, Elliott Dexter, Hubert Bruce, Horace Braham, Gaston Mervale and Leonard Mudie. Mr. Braham and Mr. Mudie appeared in the piece during its engagement in England, and four other roles will be taken by English artists.

"Consequences" is in three acts, two of the scenes being in the house of a Gentle and the other in a Jewish home. It has been staged under the direction of J. Harry Benrimo.

Next Saturday night Klaw & Erlanger will give a special performance at the New Amsterdam Theatre of the popular musical comedy "The Little Cafe," and the entire proceeds will be turned over to the American Red Cross. All the members of the company, as well as the house attaches, contribute to the cause of our arrangement with Miss Terry the services of Reinhardt. The Stage Society arranged, you know, to have him come and put on the "Miracle" in New York, but that plan was abandoned when the war broke out. Mrs. Hapgood then undertook to act for the society and in bringing him to New York to put on "Twelfth Night." You know, of course, he staged the comedy with immense success in the east.

the promoter, Edna Munsey as Gabby, Texas Guinan as Katsiolinka; Harold Vizard as Philbert and Gabrielle Gray as Loulou, in addition to many other principals and the scores of pretty girls in the chorus.

NOTES OF THE STAGE.

News and Comment on Current Productions.

William A. Brady told the writer the other night that he had been studying theatrical conditions for the past twenty-four years and had never found any time so inscrutable as the present. What the public wants and the way it wants it is now more difficult than ever for the managers to find out.

"My Lady's Dress" is going to be played at the Playhouse after some further representations of "The Elder Son." When the English players have finished at the Playhouse the company will be moved to another theatre. Mary Boland plays the leading role in Edward Knoblauch's latest play which was much less enjoyed in London by the critics than by the public.

"Cordelia Blossom" after various restorations have been applied to induce circulation, will be taken on tour. It ought to be kept alive for the sake of Hurr McIntosh, fine characterization of the Southern Colonel. More clarity in the construction would be a great advantage to it. The second act is almost incomprehensible. Then Louise Dresser looked charming and acted with delightful womanliness all through the play.

The rumor that Dr. Max Reinhardt would direct the production of "Twelfth Night" for Miss Thyllis Neilson-Terry, with the cooperation of the Stage Society, was partly verified by George C. Tyler in an interview in Chicago.

"I cannot dwell too strongly," said Mr. Tyler, "upon the fact that, with all the enterprise in the world, it would have been impossible to make any possible arrangement with Max Reinhardt without the assistance of the Stage Society. Mrs. Norman Hapgood is president and it is largely due to her efforts in Europe this summer that American theatregoers will probably have the advantage of seeing Reinhardt's artistic touch on the American stage."

"No manager offering Shakespeare at the standard prices without a subvention of great private backing could add to the cost of our arrangement with Miss Terry the services of Reinhardt. The Stage Society arranged, you know, to have him come and put on the "Miracle" in New York, but that plan was abandoned when the war broke out. Mrs. Hapgood then undertook to act for the society and in bringing him to New York to put on "Twelfth Night." You know, of course, he staged the comedy with immense success in the east.



MARY SERVOS IN "CONSEQUENCES."

unusual power, in a prologue and four acts, interpreted by a strong cast throughout. C. Aubrey Smith, the distinguished actor who last season appeared in support of Maurice Adams in "The Legend of Leonora," heads the organization, which includes Haldee Wright, who played last season with Ethel Barrymore in "Tante"; Viva Birkett, Frank Gillmore, Reginald Sheffield, who plays his first part in this country as one of England's best child actors; Stanley Wyndham, Fred W. Forman, Thyllis Burroughs, J. W. Austin, Cecilia Raskyffe, Cyril Biddulph, Allen Thomas, Leonard Grey and Vivienne Whitaker.

"Evidence" has figured rather conspicuously in the change in foreign theatricals brought about by the war. In common with a number of other attractions it was compelled to forego its intended London opening in favor of a metropolitan premiere in New York, the circumstances marking the shifting of all the foreign dramatic capitals to this country. C. Aubrey Smith, the actor who is to head the company here, brought the play some time ago from the authors, J. and L. du Rocher Macpherson, and negotiated for its early production at one of the leading theatres of London. Then hostilities suddenly broke out and Mr. Smith was compelled to abandon his arrangements and make others. He has since communicated with representatives in New York, where he had planned to present "Evidence" later, and asked that the American production be made at once.

The proposition was taken up by a group of Broadway managers and after some further adjustment all shared on the managerial end of the New York production. Therefore Mr. Smith, together with Haldee Wright, Viva Birkett, Reginald Sheffield and a few other players whom he had already engaged for the intended London premiere, sailed for America on the White Star liner Cedric, arriving here September 4. Miss Macpherson, one of the authors, came over also to assist at rehearsals.

WHERE THE BILLS CHANGE.

GRAND OPERA HOUSE—"The Misleading Lady," which was for so long on view at the Fulton Theatre last winter, will be acted during the week at the popular West Side theatre. There will be the same husband tamer in Lewis Stone, but Doris Olsson, who plays the wife, is new to the company this season. Henry Miller, Jr., is one of the actors in the play this year.

STANDARD THEATRE—"The Marriage Game," the witty and amusing comedy which was seen last winter at the Comedy Theatre, will be the bill here this week. Alexandra Carlisle has been succeeded by Olive Tell, who is said to be quite as pulchritudinous as her predecessor. There are some of the members of the original company in the cast.